

FEB 4 1991

1751 Radnor Road
Cleveland Hts, OH 44118
January 31, 1991

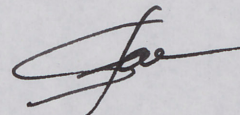
Tom Hinson
Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Dear Tom,

Thanks for returning my slides and for your note of January 29. You also left interleaved with my slides another note which airily and snottily seems to dismiss the idea that my work has any particular significance or value. I don't know if the "B" at the end of the note is my grade (too much teaching, I suppose) or someone's initial.

In any event, I will let you know about developments in my work-- although for the immediate future, I intend to keep up with the project I've been working on these last few years more than anything.

Best wishes,

A handwritten signature in black ink, appearing to be 'Steve Cagan', written in a cursive style.

Steve Cagan

OCT 30 1990

1751 Radnor Road
Cleveland Heights, OH 44118
October 25, 1990

Tom Hinson
Curator of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Dear Tom:

Thanks for your letter of October 17. For the last period of time, since January of 1988, I have been devoting most of the time and energy I have available to do photography to a major "documentary" project about a community of people from El Salvador who came together as refugees in a camp in Honduras starting in late 1980. During their years in the refuge, they created a new community— what we would call an "intentional community." With the assistance of a number of international humanitarian agencies, they became literate, developed a wide range of skills, and organized themselves into an active, participatory and democratic community.

In 1989, after years of resisting pressures to move from their location, they decided that they had accomplished everything that was possible in the artificial environment of the refugee camp, and that it was time for them to return to El Salvador, to participate there, as a new community, in the struggle for peace and justice. In two small groups in November and December of 1989, and in large numbers in January and February of this year, the entire community, which had reached a size of over 8,400 people, returned to the area of their origin, in the northern part of Morazán department, El Salvador. There they launched a new town, where they hope to exercise both the skills and the forms of organization they developed in the refuge. Their new settlement is called "Ciudad Segundo Montes;" it's named after one of the Jesuit professors killed by the Salvadoran army last November, a man who was very close to the community when they were in exile.

This remarkable group of people, who have turned repression and tragedy into optimism and triumph, have been my subject since I visited them in the refugee camp in Honduras during January of 1988. I returned to the camp in November of '88. In August, 1989, Beth and I spent two weeks in the camp, living with the camp and beginning a joint project of

research into their forms of organization and activities, as well as continuing my photographic work.

In December of '89, I return to the camp, where I stayed for a month, and was able to accompany the first "legal" repatriation in mid-January of this year. I was also able to visit the new city in March, when it was officially dedicated and launched. In July, Beth and I spent nearly three weeks in the community, continuing our work. We now hope to make an annual trip together, in order to follow the development of the community and its projects.

Obviously, I have been able to do a good deal of photography during these exhibits, both in black-and-white and slides. The results have been used in a number of ways:

1) I have had a few solo exhibits of this work— at the Cleveland Center for Contemporary Art; Opsis Gallery in New York; Fachhochschule Bielefeld, Bielefeld, FRG; Stewart Mott House, Washington, DC; Musée Français de la Photographie, Bièvres, France.

2) Images have been widely published in publications of solidarity organizations.

3) Beth and I had a piece in the Plain Dealer Sunday magazine.

4) A series of post-cards (black-and-white) was published, including my work and work of one other photographer.

5) Next April, Rutgers University Press will be publishing a book, with about 100 of my photographs and a text by Beth and me.

6) I have done a good deal of public speaking— presenting slide shows in various places— at Mason Gross School of the Arts, where I teach, for various community organizations, and once as a presentation at the Society for Photographic Education national convention. I take this work very seriously as an outlet for my photography; for me it isn't some kind of vulgar exercise, but a serious form of photographic communication, and involves the use of good images and serious thoughts about editing and the relationship of photographs and text— in this case, oral text.

Of course, during this time, I have also done other photography, including some in other places in El Salvador, but the Colomoncagua—Ciudad Segundo Montes project has been the main one for me, and important not only because of its dimensions, but also because in the work I am addresses what I see as important critical questions about photography, the politics of photographic representation, and so on.

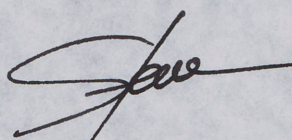
During this period I have continued to be active in critical work, appearing on several panels and writing a number of reviews, etc.— all of that should be clear from the enclosed resumé.

The slides I have enclosed are all copies of some of the black-and-white prints I have been exhibiting from this project, as I assumed they are what you would be most interested in. When I am asked to talk about my work, actually, in addition to showing these slides, I show copies of some of the ways the photographs have been used in print, which is to me important and an integral part of the self-definition I have been trying to forge.

I hope this is all of some interest to you. Interestingly enough, I have been intending for some time to get in touch with you, to see if the CMA would have any interest either in exhibiting this work, or in acquiring some. Your letter got em to do what I had been wanting to do for some time, but had somehow always let slip under the pressure of obligations at school or other demands.

Thanks for your interest. You can keep these slides for as long as you like, and of course you can keep the resumé until it's replaced by a newer one.

Yours truly,

A handwritten signature in dark ink, appearing to read 'Steve', with a long horizontal flourish extending to the right.

Steve Cagan

APR 21 1986

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

Mason Gross School of the Arts • Visual Arts Department
New Brunswick • New Jersey 08903 • 201/932-9078

April 17, 1986

Tom Hinson
Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

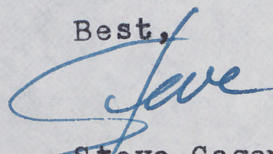
Dear Tom,

It has been a few months since you asked me to send you some material; the delay was caused not only by a terrific overload of work, but also by my still trying to adjust to the "commuting" between here and Cleveland-- sometimes it takes a while to find things.

In any event, I hope you find the enclosed materials of interest. They include: a resume, several short pieces of writing which may be of interest, and slides drawn from several areas of work. The slides are labelled as follows: "A"-- copies of the 2'x3' panels of photos and text in a unified display called "Industrial Hostages-- factory closings in Ohio;" "B"-- copies of prints from an ongoing project documenting daily life in the Nicaraguan mountain town of Esteli; "C"-- copies of photographs from an integrated photo and text display called "How Sad My People Seems: Refugees from El Salvador in Honduras;" and "D"-- copies of photographs from my ongoing work in Cleveland.

You may keep all of these materials. However, if you do not have any reason to do so, I'd appreciate your returning them. Thanks for your interest.

Best,



Steve Cagan

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: *Steve Cagan*

PRESENT POSITION *Asst Prof,
Mason Gross School of
the Arts
Rutgers University*

DATE AND PLACE OF BIRTH: *11/20/43 - New York City*

CATEGORY/PRIMARY MEDIA: *Photography*

ART TRAINING (Schools, Scholarships, etc.):

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

*please see
enclosed
resume*

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

Resume

Stephen Michael Cagan
(Steve Cagan)

1751 Radnor Road
Cleveland Hts, OH 44118
USA

(216) 932-2753

or

Visual Arts Department
Mason Gross School of the Arts
Rutgers University
New Brunswick, NJ 08903
USA

(201) 932-9093 or 9498

Current Employment: Assistant Professor of Photography,
Mason Gross School of the Arts, Rutgers University

Personal Data: birth date-- November 20, 1943
married, two children

Education: BA (Honors), English language and literature
City College of New York, June, 1965

MA, United States history
Indiana University, Bloomington, IN, October, 1967

Grants, awards, honors, etc:

Research Council Grant-- Rutgers University, 1986-87

Summer Fellowship for Assistant Professors-- Rutgers University,
1986, 1988

National Endowment for the Arts-- Fellowship grant in
Photography, 1983

Ohio Arts Council-- Individual Artist's Fellowship, 1983,
Individual Artist's Fellowship, 1984

"Nave Visiting Scholar/Artist," University of Wisconsin,
Madison, WI, April, 1985.
(This involved giving a series of lectures,
colloquia and classes, as well as meetings with
students and faculty, and a major public address.

Federation for Community Planning, Cleveland, OH--
First Prize in category "Issues and Problems,"
"Concerned Photography" Competition, 1980 and 1981

Solo exhibits:

Hassleblad Gallery, Göteborg, Sweden-- 1988 (upcoming)

Galería Casa de Teatro, Santo Domingo, Dominican Republic--
November, 1987

Gallery of the Escuela Nacional de Artes Plásticas, Managua,
Nicaragua-- 1988 (upcoming)

Agorá Gallery, Torino, Italy, April, 1988 (upcoming)

Henry Street Settlement, New York, March-April, 1988 (upcoming)

Mid-town Y Photography Gallery, April-May, 1988 (upcoming)

Galleries Carrefour I & II, Vanier College, Montréal, Québec--
August- September, 1987

Library, Oberlin College, Oberlin, OH-- April-May, 1987. Salvadoran
refugees.

Wonderful Things on Bellflower Gallery, Cleveland, OH-- April,
1987. Urban landscapes.

Fellowship Hall, First Unitarian Church of Cleveland, Shaker Hts,
OH-- April, 1987. Portraits of Nicaraguan people.

"Industrial Hostages," Labor Education Center, Rutgers University,
Nov., 1986- Jan., 1987

Cleveland Play House, Sept.-Oct., 1986

Chagrin Valley Little Theatre, Chagrin Falls, OH-- Summer, 1986

Dobama Theatre, Cleveland Heights, OH-- Spring, 1986

Cleveland Playhouse, Cleveland, OH-- Jan., 1986

Cleveland State University Gallery-- Oct., 1985

"Industrial Hostages: Factory Closings in Ohio," SPACES Gallery,
Cleveland, OH-- Nov., 1984.

This is an integrated exhibit of 26 laminated panels
of photographs and text. It has been subsequently
hung in the offices of the United Labor Agency and
UFCW Local 880, both in Cleveland, and at numerous

conferences, seminars, churches, theatres, etc., in whole or part.

"How Sad My People Seems: Salvadoran Refugees in Honduras."

This is an integrated exhibit of photographs and text, dealing with Salvadoran refugees living in the camp at Mesa Grande, in Honduras. It has been shown in the following places:

The Peace Museum, Chicago, IL-- 1983. Here it was part of a major exhibit by four photographers on the theme of Central American refugees. This exhibit later travelled.

Cleveland State University Library, Cleveland, OH-- April, 1984.

University Gallery, SUNY-Binghamton, Binghamton, NY-- Oct., 1984. Included as part of a four-artist exhibit, called "Visions & Conscience," which dealt with the relationship between art and politics, and which also featured a day-long symposium in which the four artists and invited scholars participated.

Universidad Popular, Chicago, IL-- Jan.-Mar., 1985. Solo show.

State Historical Society of Wisconsin, Madison, WI-- April, 1985. Solo show.

(see also, Oberlin College Library, 1987, above)

"These Workers Said, 'Thanks, But No Thanks.'," San Francisco Socialist School Gallery, San Francisco-- 1982.
Also showed in L.A.P.A.D. Gallery, Los Angeles-- 1981

"Clark Equipment Company Workers Face Factory Closing," Guild Shop Gallery, Cleveland-- 1981

"Industrial Cleveland," Cleveland Institute of Music-- Sept., 1980

Indochina prints, Exposure Gallery, Wellfleet, MA-- Aug, 1977

Cleveland Institute of Music, Cleveland, OH-- 1976

"Images of Indochina," Image One Gallery, Cleveland, OH-- 1974

Group shows, invitationals, etc:

"The Medium Is Not the Message," Valley Art Center, Chagrin Falls, OH, October-November, 1987

"UNCensored," an exhibit of previously censored art works, SPACES Gallery, Cleveland, OH-- October-November, 1987

"Portraits...Through the Lens," Sharon Art Center, Sharon, NH-- June, 1987

"Home is Where the Art Is," invitational, Cleveland Hts, OH-- Sept., 1986

"Political? Art Work: Small Works/Politics" Gallery G, Mason Gross School of the Arts, Rutgers University-- Feb., 1986

"Las Américas: towards a new perspective," Bread and Roses Gallery, New York-- Nov., 1985.
Travelled to Massachusetts College of Art, Boston-- 1986,
Longwood Arts Gallery, Bronx, NY-- Feb-Mar, 1987

"Wisconsin's Sister State, Nicaragua," Grossman Gallery, University of Wisconsin, Whitewater, WI-- Oct., 1985

six-artist invitational, "The American City: Unbending Walls and Shadows," Cuyhoga Community College, Cleveland, OH-- Oct. and Nov., 1984

"Artists' Spaces Collaborate," an invitational exhibit intended to encourage exchanges among "artist-space" galleries in the Midwest. My work has been shown in this program at:
SPACES Gallery, Cleveland, OH-- Nov., 1984
Detroit Focus Gallery, Detroit, MI-- Apr.-May, 1985
New Harmony Gallery of Contemporary Art, New Harmony, IN-- June-July, 1985

included in a publication of work of seven Cleveland artists in a series of postcards called "Cleveland Images," invitational program of Ohio Arts Council, October, 1984

"The Nicaragua Media Project," The New Museum, New York,-- Sept.-Oct., 1984

"Union Made: Artists Working with Unions," Bread and Roses Cultural Center, Local 1199, New York-- 1983

"Through the North American Eye," an exhibit of work done by U.S. photographers in Nicaragua. Los Angeles, CA-- Fall, 1983

"Das Andere Amerika (Art and Culture of the American Labor Movement)," organized by Neue Gesellschaft fur Bildende Kunst, West Berlin. Showed in West Berlin and has travelled to other major cities in Western Europe-- 1983 to present.

Cleveland Areas Arts Council CETA Artists' invitational, Cleveland, OH-- Fall, 1977

Jewish Community Center of Cleveland, Annual Juried Photo Show-- 1976, 1980, 1985, 1987 (** awarded purchase prize, 1987)

Invitational, New Organization for the Visual Arts show, "Methods of the Madness." Seven photographers were invited to document the production of a work of art by one of seven invited artists, the the work produced and photography were exhibited together. Cleveland, OH-- 1976

three-artist show, Cain Park Gallery, Cleveland Heights, OH-- Aug., 1975

Juried Photography Annual Show, Butler Institute of American Art, Youngstown, OH-- 1975, 1976

Juried Show, Woodstock (NY) Area Artists' Association-- 1972

Juried show, Cleveland Museum of Art annual May Show-- 1973, 1976, 1977, 1979, 1983

Published photo-essays:

"Misappropriation: A Manual for Urban Rehabilitation," with Don Harvey, Dialogue, an Art Journal (Columbus, OH, July-Aug, 1986)

"Diary of an Endless War-- Nicaragua," Plain Dealer Magazine (Cleveland, OH, Jan. 12, 1986)

"Die Clark Equipment Comp.," Arbeiterfotografie (Hamburg, Aug., 1984)

"Workaday Revolution: A Cleveland's Nicaragua Journal," Plain Dealer Magazine (Cleveland, OH, July 8, 1984)

"Fabrikstellengungen in Ohio-- Ein Photo-Essay," Dollars & Traume, (Hamburg, April, 1984)

Photography published in the following magazines and journals:

Columbia Journalism Review
Time Magazine
Cleveland Magazine
Exit (Cleveland)
New Review (Cleveland)
The Cleveland Edition
Cleveland Plain Dealer and Plain Dealer Sunday Magazine
Liberation
Indochina Focal Point
U.S.-Indochina Report
Southeast Asia Chronicle
Radical America
Seven Days
In These Times
Point of View (Cleveland)
UAW Solidarity (United Auto Workers)
Community Jobs
The Cleveland Beacon
The Cleveland Reader
The Service Employee (Service Employees' International Union)
Arbeiterfotografie (West Germany)
Labor Notes Calendar (Detroit, MI)-- 1984, 1985
Labor Research Review
Central America Alert
Nicaraguan Perspectives
Sanctuary- the Bulletin of the Massachusetts Audubon Society
Women to Women News
Nuevo Amanacer Cultural (Managua, Nicaragua)

Photography included in the following books:

Cleveland People's Yellow Pages (Cleveland, OH, 1974)
Mae Shafter Rockland, The Jewish Yellow Pages (New York, Schocken, 1976)
Sharon Strassfeld, Michael Strassfeld, The Second Jewish Catalog (Philadelphia, Jewish Publication Society, 1976)
Jan Barry and W.D. Erhart, eds., Demilitarized Zones (Perkasie, PA, 1976)
Linda Johnson, The Play Group (Cleveland, OH, 1979)
Roland Gunter, Fotografie als Waffe, revised edition (Hamburg, 1982)
Annual Report of National Community Funds, 1982

Three-year Report of the Fund for the City of New York, 1982-1984
John Logue, James B. Quilligan and Barbara J. Weissmann, Buyout:
Employee Ownership as an Alternative to Plant Shutdowns: The
Ohio Experience (Kent, OH, 1986)
Diane Kendig, And a Pencil to Write Your Name: Poems From the
Nicaraguan Poetry Workshops (Findlay, OH, 1986)
William Vornberger, ed., Fire From the Sky: Salvadoran Children's
Drawings (New York, 1986)

Other artistic activities:

Collaborated (supplied visuals and worked on staging) on The Shouting Opera by Daniel Goode. Performances:
Rutgers University, Nicholas Performance Center, April 4 and
Nov. 8, 1986.
Experimental Intermedia, New York City, April 27, 1986
and others

Collaborated (visual composition-- produced images and developed
multi-image slide show) on From the Stars ... and Stripes.
Performed at Ocean County College Planetarium, April 3, 1987

My images were used as a visual basis for the work "1 + 1 + 1" by
the artist Alfredo Jarr, exhibited in Documenta 8, 1987, in
Kassel, West Germany

Provided black-and-white and color images for theatrical produc-
tion, "Instruction in Terrorism," Vienna, Austria, Fall, 1987

Articles in journals and reviews, addresses, invited papers, etc:

"Observaciones Sobre el Contexto y el Contenido de la Imagen Foto-
gráfico," a talk at Casa de Teatro, Santo Domingo, Dominican
Republic, Nov. 3, 1987

"Apuntes Sobre el Retrato Fotográfico," a talk at the Casa
Fotográfica, Santo Domingo, Dominican Republic, Nov. 5, 1987

"Made in Latin America," a review of Hecho en Latinoamérica 1 and
Hecho en Latinoamérica 2, in Afterimage (Rochester, NY,
Vol.15, No. 1, Summer, 1987)

Member of panel, "Problems of Political Representation: e.g.
Nicaragua," School of Visual Arts, New York., April 23, 1987

"Portraiture Within Documentary Photography," a discussion of my own use of portraiture, National Conference of Society for Photographic Education, San Diego, CA, April 13, 1987

"An Introduction to Contemporary Nicaraguan Photography," National Conference of the Society for Photographic Education, San Diego, CA., April 13, 1987

Review of Robert Frank: New York to Nova Scotia (Cleveland Museum of Art, July 23-August 31, 1986), Dialogue: An Art Journal (Columbus, OH, Vol. 10, No. 1, Jan/Feb, 1987)

"On Censorship," article on several recent important censorship cases in northeastern Ohio, Dialogue: An Art Journal (Columbus, OH, Vol. 9, no. 6, Nov/Dec, 1986)

"Essay-Review" of Robert Capa: A Biography, by Richard Whelan and Robert Capa: Photographs, ed. by Cornell Capa and Richard Whelan, exposure (New York, Vol. 24, no. 2, Summer, 1986)

Review of Dustbowl Descent, by Bill Ganzel, Wisconsin Magazine of History (Madison, WI, Vol. 69, No. 4, Summer, 1986)

"Documentary Photography-- Some Current Issues," presentation for a panel on "Documentary Photography-- Yesterday, Today and Tomorrow," part of a symposium on "Examining Society Photographically"-- Mather Gallery, Case Western Reserve University, Cleveland, OH, Jan. 18, 1986

"Social and Political Implications of Art and Photography," invited colloquium and address, Cleveland State University, Cleveland, OH, Oct. 17, 1986

panel member and chair, seminar on "Censorship of Contemporary Art," sponsored by the New Organization for Visual Art, Cleveland Institute of Art, Cleveland, OH, Sept. 26, 1985

"The Politics of Visual Representation," address at the State Historical Society of Wisconsin, Madison, WI, April, 1985

"Artistic and Cultural Policies and Practices in the New Nicaragua," invited address, Allen Memorial Art Museum, Oberlin, OH, Nov. 12, 1984

"What is Political Photography?" presentation for a symposium on "Vision & Conscience," University Gallery at SUNY-Binghamton, Binghamton, NY, Oct., 1984

presentation and member of a panel discussing political photography

at Society for Photographic Education Midwest Regional Conference, Purdue University, West Lafayette, IN, Oct. 27, 1984

presentation and member of a panel responding to Leon Golub, Mid-America Art Association Conference, Cleveland OH., Oct. 25, 1984

"El Salvador: Work of Thirty Photographers," review of book and show by Susan Meiselas, Harry Mattison et al, Dialogue (Columbus, OH, Sept.-Oct., 1984)

"Gene Epstein Richmond: Human Rights Paintings," review of a show at Mather Gallery, Cleveland, OH, in Dialogue (Columbus, OH, May-June, 1984)

"Contemporary Afro-American Photography," a review of a show at Allen Memorial Art Museum, Oberlin, OH in Dialogue (Columbus, OH, Jan-Feb., 1984)

"Notes on the Role of Context in Political Photography," article, Dialogue (Columbus, OH, Jan-Feb, 1984)

"Committing Photography," review of Su Braden, Committing Photography, in Afterimage (Rochester, NY, vol. XI, no. 6, Jan., 1984)

"Line Items," review of Nick Hedges and Huw Beynon, Born to Work, in Afterimage (Rochester, NY, vol. XI, no. 1-2, Summer, 1983)

"Grist for the Mills," review of Lee Friedlander, Factory Valleys, in Afterimage (Rochester, NY, vol. X, no. 1-2, Summer, 1982)

"Documenting the New Depression," invited paper, Ohio State University Photography Department, Columbus, OH, May, 1982

"Developing Local Audiences for Political Photography," invited paper for Society for Photographic Education National Conference, Colorado Springs, CO, Mar., 1982

"Why Do They Let Them Make Movies Like That?" The Cleveland Beacon (Cleveland, OH, vol I, no. 3, April, 1981)

"Documentary Photography and the Politics of Visual Representation," invited lecture, Danish Journalism College, Århus, Denmark

"Documentary Photography in Cuba," Radical America (Cambridge, MA, vol. XIV, no. 5, Sept.-Oct., 1980)

etc.

Selected photography clients have included:

WKYC-TV (NBC), Cleveland
Federation of Jewish Philanthropies, New York
Community Congress of New York Summer Meals Monitoring Program
Jewish Community Federation, Cleveland
Cleveland Institute of Music
Cleveland Music School Settlement
Ohio Public Interest Campaign
Cleveland Working Women
9 to 5, Working Women National Association
Greater Cleveland Interchurch Council
City of Cleveland Emergency Medical Service
Coalition for a New Foreign and Military Policy, Washington, D.C.
Food Research and Action Center, Washington, D.C.
Medical Aid for El Salvador, Los Angeles
Service Employees International Union
Cleveland International Program for Youth Leaders and Social
Workers
United Auto Workers, Region 2 and International Union
Ameritrust Company, Cleveland
The City Club of Cleveland
Community Food Resource Center, New York
Food and Hunger Hotline, New York
National Network in Solidarity with the People of Nicaragua,
Washington, D.C.
Comisión de Derechos Humanos de El Salvador (Human Rights
Commission of El Salvador)
Haymarket People's Fund, Cambridge, MA
etc.

Previous teaching experiences:

- 1982 (Spring)-- Adjutant, First College, Cleveland State University. I taught a workshop course, "Art and Society," an upper-level course which examined political analyses of art and political art.
- 1981 (Fall)-- I had a one-week residency at the Fachhochschule fur Kunst at Bielefeld, West Germany. This is an art and design college. I led workshops and gave talks in the history, theory and criticism of documentary photography, as well as discussions and critiques of student work.

1978 (Fall)-- Adjutant, First College, Cleveland State University. I taught a workshop called "The Social Eye": Documentary Photography." This was a theoretical, historical and critical course.

1977-78-- Photography instructor for Cleveland Heights-University Heights School Board Community Services Program, Cleveland Hts., OH. I taught three adult education courses: Photography as a hobby," "Slide Photography" and Black and white photography workshop."

1977 (Summer)-- Photography instructor, Garden Valley Neighborhood House, Cleveland. Fuller description under "other relevant experiences," below.

1975-76-- Photography instructor, Saturday morning arts program, Supplementary Education Center, Cleveland Board of Education.

1972-77-- "Leader-teacher," Living Room Learning Program, Case Western Reserve University, Cleveland. I led a variety of courses in this program.

1969-70-- Instructor, English, SEEK Program, Hunter College of CUNY, New York
Instructor, English, Wagner College, New York
Instructor, American History, Borough of Manhattan Community College, CUNY, New York

1968-69-- Instructor, English, University Center SEEK Program, CUNY

1956-66-- Teaching Assistant, English, Indiana University, Bloomington, IN

Other relevant experiences:

1977-78 (Oct.-June)-- Staff photographer for the city of Cleveland Heights, OH under a CETA grant. Documented city services and aspects of civic life; produced a set of portraits of city workers, worked on production of slide shows, etc.

1977 (Apr.-Aug.)-- "Artist Principal" in photography for the Cleveland Area Arts Council's "CETA and the Arts" program. Responsibilities included: participating in development of goals and objectives for the visual arts component, site preparation, recruitment of instructors, general coordination of the photography program, and photography instruction at

the Garden Valley Neighborhood House site during the Summer.

1976-- Worked with the Cleveland group, "Peoples and Cultures," photographing and making audio tapes on twenty "ethnic tours" in various Cleveland neighborhoods, and preparing a multi-image slide presentation.

1974 (Oct.-Nov.)-- Travelled through Indochina as a photographer member of an Indochina Peace Campaign media group. Later, I developed a slide show which I showed widely in Ohio, in Chicago, Ann Arbor, New York and Vermont. Numerous publications and exhibitions also resulted.

1972-- Community member of a committee charged with drafting proposals for reorganization of the Center for Continuing Education, Case Western Reserve University, Cleveland.

Organizational affiliations:

New Organization for the Visual Arts, Cleveland

1984-85 Trustee

1985-87 Trustee and Vice-President for Artists' Programs

Advisory Board, SPACES Gallery, Cleveland

Local 1, The Newspaper Guild, Cleveland

American Association of University Professors, Rutgers Council Heights Guild of Artists and Artisans, Cleveland

I was a Founding Trustee of this organization, now defunct
Commonworks-- a Cleveland-area organization of artists and culture workers. I was a founder and a member of the Steering Committee of the organization.

New American Movement-- co-chair of its national Cultural Commission (1980-82)

Democratic Socialists of America-- co-chair of its national Cultural Commission (1983-85)

Cleveland Beacon-- member, editorial and production group (1979-83)

Cleveland Beacon Education Fund-- member, Board of Directors (1982-present)

Resume

Stephen Michael Cagan
(Steve Cagan)

1751 Radnor Road
Cleveland Hts, OH 44118
USA

or

Visual Arts Department
Mason Gross School of the Arts
Rutgers University
New Brunswick, NJ 08901
USA

(216) 932-2753

(201) 932-9093 or -8960

Current Employment:

Assistant Professor of Photography,
Mason Gross School of the Arts, Rutgers University

Personal Data:

birth date-- November 20, 1943
married, two children

Education: BA (Honors), English language and literature
City College of New York, June, 1965

MA, United States history
Indiana University, Bloomington, IN, October, 1967

Grants, awards, honors, etc:

Finalist, Ruttenberg Grant Competition, Friends of
Photography, 1989

Special Mention in Photography-- Cleveland Museum of Art May
Show, 1988

Faculty Fellow, Rutgers Center for Historical Analysis,
Rutgers University, 1989-90

Research Council Grant-- Rutgers University, 1986-87
Research Council Grant-- Rutgers University, 1988-89

Summer Fellowship for Asst. Profs-- Rutgers University, 1986
Summer Fellowship for Asst. Profs-- Rutgers University, 1988

National Endowment for the Arts-- Fellowship grant in
Photography, 1983

Ohio Arts Council-- Individual Artist's Fellowship, 1983
Individual Artist's Fellowship, 1984
Individual Artist's Fellowship, 1988

Purchase Prize, Jewish Community Center of Cleveland Annual
Juried Photography Show, 1987

Federation for Community Planning, Cleveland, OH-- First
Prize in category "Issues and Problems," "Concerned
Photography" Competition, 1980 and 1981

Visiting Artist/Professor invitations:

Visiting Artist/Scholar, Findlay College, Findlay, Ohio,
December 6-7, 1990

Visiting Artist, Graduate photography program, Maryland
Institute of Art, Baltimore, MD, Feb. 19, 1990

Visiting Artist/Professor-- a one-week residency at the
Fachhochschule Bielefeld, Fachbereich Design, an art
and design college at the University of Bielefeld, West
Germany. I led workshops and gave talks in the history,
theory and criticism of documentary photography, as
well as discussions and critiques of student work.--
November, 1989

"Nave Visiting Scholar/Artist," University of Wisconsin,
Madison, WI, April, 1985. (This involved giving a
series of lectures, colloquia and classes, as well as
meetings with students and faculty, and a major public
address.)

Visiting Artist-- Fachhochschule Bielefeld, Fachbereich
Design, Bielefeld, West Germany. Another one-week
residence. November, 1981

Work included in collections of:

Bibliothèque National, Paris, France
Museu de Arte Moderna, Rio de Janeiro, Brazil
Museo de Arte Moderno, Santo Domingo, Dominican Republic
City of Cleveland Heights, Ohio
Diamond Shamrock Company
Cleveland Clinic Foundation
Jones, Day, Reavis & Pogue, attys, Cleveland
Capitol American Corporation, Cleveland

Solo exhibits:

1. upcoming:

Kamloops Art Gallery, Kamloops, B.C., Canada

Joensuu, Finland

Hassleblad Gallery, Göteborg, Sweden

Gallery of the Escuela Nacional de Artes Plásticas, Managua,
Nicaragua

2. current or concluded:

Musée Français de Photographie, Bièvres, France-- July-August, 1990

Opsis Foundation for Contemporary Photography, New York-- May-July, 1990

Fachhochschule Bielefeld, Bielefeld, F.R.G.-- March, 1990

Center for Contemporary Art, Cleveland-- March-April, 1990

Stewart Mott House, Washington, D.C.-- December, 1989-January, 1990

"Urbanology," I had one of a series of exhibits of "bodies of work" from various artists in different sites in Detroit, MI-- June, 1987

Tyler School of Art, Philadelphia, April, 1989

Gallery 1199, New York, October-November, 1988

Agorá Gallery, Torino, Italy, May-June, 1988

Henry Street Settlement, New York, March-April, 1988

Mid-town Y Photography Gallery, April-May, 1988

Galería Casa de Teatro, Santo Domingo, Dominican Republic-- November, 1987

Galleries Carrefour I & II, Vanier College, Montréal, Québec-- August- September, 1987

Library, Oberlin College, Oberlin, OH-- April-May, 1987. Salvadoran refugees.

Wonderful Things on Bellflower Gallery, Cleveland, OH-- April, 1987. Urban landscapes.

Fellowship Hall, First Unitarian Church of Cleveland, Shaker Hts, OH-- April, 1987. Portraits of Nicaraguan people.

"Industrial Hostages," Labor Education Center, Rutgers University, Nov., 1986- Jan., 1987

Cleveland Play House, Sept.-Oct., 1986

Chagrin Valley Little Theatre, Chagrin Falls, OH-- Summer, 1986

Dobama Theatre, Cleveland Heights, OH-- Spring, 1986

Cleveland Playhouse, Cleveland, OH-- Jan., 1986

Cleveland State University Gallery-- Oct., 1985

"Industrial Hostages: Factory Closings in Ohio," SPACES Gallery, Cleveland, OH-- Nov., 1984.
This is an integrated exhibit of 26 laminated panels of photographs and text. It has been subsequently hung in the offices of the United Labor Agency and UFCW Local 880, both in Cleveland, and at numerous conferences, seminars, churches, theatres, etc., in whole or part.

"How Sad My People Seems: Salvadoran Refugees in Honduras." The Peace Museum, Chicago, IL-- 1983. A major exhibit by four photographers on the theme of Central American refugees. This exhibit later travelled.
This is an integrated exhibit of photographs and text, dealing with Salvadoran refugees living in the camp at Mesa Grande, in Honduras.

Cleveland State University Library, Cleveland, OH-- April, 1984.
"How Sad My People Seems"

University Gallery, SUNY-Binghamton, Binghamton, NY-- Oct., 1984.
Included as part of a four-artist exhibit, called "Visions & Conscience," which dealt with the relationship between art and politics, and which also featured a day-long symposium in which the four artists and invited scholars participated.

Universidad Popular, Chicago, IL-- Jan.-Mar., 1985.

State Historical Society of Wisconsin, Madison, WI--
April 1985. "How Sad My People Seems"

"These Workers Said, 'Thanks, But No Thanks.'," San Francisco Socialist School Gallery,
San Francisco-- 1982.
Also showed in L.A.P.A.D. Gallery, Los Angeles-- 1981

"Clark Equipment Company Workers Face Factory Closing,"
Guild Shop Gallery, Cleveland-- 1981

"Industrial Cleveland," Cleveland Institute of Music--
Sept., 1980

Indochina prints, Exposure Gallery, Wellfleet, MA--
Aug, 1977

Cleveland Institute of Music, Cleveland, OH-- 1976

"Images of Indochina," Image One Gallery, Cleveland, OH--
1974

Group shows, invitationals, etc:

"Documents of Censorship," A.R.C. Gallery, Chicago, IL--

part of a series of exhibits and events in galleries and other venues in Chicago organized under the collective title of "Inalienable Rights/Alienable Wrongs"-- Sept.-Nov., 1989

"Visions of Revolution," Castillo Cultural Center, New York, NY-- October-November, 1989

"Retrospective/Introspection," The Gund Gallery of the Ohio Arts Council, Columbus, OH-- February-April, 1989

"A Political Art Show," Atlanta, GA-- July, 1988

"The Medium Is Not the Message," Valley Art Center, Chagrin Falls, OH, October-November, 1987

"UNCensored," an exhibit of previously censored art works, SPACES Gallery, Cleveland, OH-- October-November, 1987

"Portraits...Through the Lens," Sharon Art Center, Sharon, NH-- June, 1987

"Home is Where the Art Is," invitational, Cleveland Hts, OH-Sept., 1986

"Political? Art Work: Small Works/Politics" Gallery G, Mason Gross School of the Arts, Rutgers University-- Feb., 1986

"Las Américas: towards a new perspective," Bread and Roses Gallery, New York-- Nov., 1985.
Massachusetts College of Art, Boston-- 1986,
Longwood Arts Gallery, Bronx, NY-- Feb-Mar, 1987

"Wisconsin's Sister State, Nicaragua," Grossman Gallery, University of Wisconsin, Whitewater, WI-- Oct., 1985

six-artist invitational, "The American City: Unbending Walls and Shadows," Cuyhoga Community College, Cleveland, OH-Oct- Nov., 1984

"Artists' Spaces Collaborate," an invitational exhibit intended to encourage exchanges among "artist-space" galleries in the Midwest. My work has been shown in this program at:
SPACES Gallery, Cleveland, OH-- Nov., 1984
Detroit Focus Gallery, Detroit, MI-- April-May, 1985
New Harmony Gallery of Contemporary Art, New Harmony, IN-- June-July, 1985

"The Nicaragua Media Project," The New Museum, New York,-- Sept.-Oct., 1984

"Union Made: Artists Working with Unions," Bread and Roses Cultural Center, Local 1199, New York-- 1983

"Through the North American Eye," an exhibit of work done by U.S. photographers in Nicaragua. Los Angeles, CA-- Fall, 1983

"Das Andere Amerika (Art and Culture of the American Labor Movement)," organized by Neue Gesellschaft fur Bildende Kunst, West Berlin. Showed in West Berlin and has travelled to other major cities in Western Europe-- 1983 to present.

Cleveland Areas Arts Council CETA Artists' invitational, Cleveland, OH-- Fall, 1977

Jewish Community Center of Cleveland, Annual Juried Photo Show-- 1976, 1980, 1985, 1987 (** awarded purchase prize, 1987)

Invitational, New Organization for the Visual Arts show, "Methods of the Madness." Seven photographers were invited to document the production of a work of art by one of seven invited artists, the the work produced and photography were exhibited together. Cleveland, OH-- 1976

three-artist show, Cain Park Gallery, Cleveland Heights, OH-- Aug., 1975

Juried Photography Annual Show, Butler Institute of American Art Youngstown, OH-- 1975, 1976

Juried Show, Woodstock (NY) Area Artists' Association-- 1972

Juried show, Cleveland Museum of Art annual May Show-- 1973, 1976, 1977, 1979, 1983, 1988

Published photo-essays:

"Salvadoran Refugees Look Homeward," Plain Dealer Magazine (Cleveland, OH, Dec. 17, 1989)

"Industrial Hostages," Society (New Brunswick, NJ, July-Aug, 1988)

"A Song for Peace," Venceremos (New York, April-June, 1988)

"Misappropriation: A Manual for Urban Rehabilitation," with Don Harvey, Dialogue, an Art Journal (Columbus, OH, July-Aug, 1986)

"Diary of an Endless War-- Nicaragua," Plain Dealer Magazine (Cleveland, OH, Jan. 12, 1986)

"Die Clark Equipment Comp.," Arbeiterfotografie (Hamburg, Aug., 1984)

"Workaday Revolution: A Cleveland's Nicaragua Journal,"
Plain Dealer Magazine (Cleveland, OH, July 8, 1984)

"Fabrikstellengungen in Ohio-- Ein Photo-Essay," Dollars & Traüme, (Hamburg, April, 1984)

Photography published in the following magazines and journals:

Whiskey Island
Pig Iron
Barricada International
Columbia Journalism Review
Time Magazine
Cleveland Magazine
Exit (Cleveland)
New Review (Cleveland)
The Cleveland Edition
The New York Times
Cleveland Plain Dealer and Plain Dealer Sunday Magazine
Liberation
Indochina Focal Point
U.S.-Indochina Report
Southeast Asia Chronicle
Radical America
Seven Days
In These Times
Point of View (Cleveland)
UAW Solidarity (United Auto Workers)
Community Jobs
The Cleveland Reader
The Service Employee (Service Employees' International Union)
Arbeiterfotografie (West Germany)
Labor Notes Calendar (Detroit, MI)-- 1984, 1985
Labor Research Review
Central America Alert
Nicaraguan Perspectives
Sanctuary- the Bulletin of the Massachusetts Audubon Society
Women to Women News
Nuevo Amanacer Cultural (Managua, Nicaragua)
Utne Reader
Communications, International Brecht Society
nacla Report on the Americas
etc.

Books of my work or featuring my photography:

Steve Cagan and Beth Cagan, This Promised Land: El Salvador, about a Salvadoran refugee community in Honduras and their return to El Salvador. To be published by the Rutgers University Press. Publication date-- May, 1991
Linda Johnson, The Play Group (Cleveland, OH, 1979)

Photography included in the following books:

The Red Shadow of Steel Mills to be published by
Bottom Dog Press, Huron, Ohio, 1991
Going Home: The Repatriation Movement in El
Salvador, to be published byXXXXXXXXXXXXXXXXXXXXX
The Madre Address Book (New York, 1990)
John A Booth and Thomas Walker, Understanding Central
America (Boulder, 1989)
John McCutcheon, Water From Another Time: Music from John
McCutcheon (Milwaukee, 1989)
Joel Kovel, In Nicaragua (London, 1988)
John Logue, James B. Quilligan and Barbara J. Weissmann,
Buyout: Employee Ownership as an Alternative to Plant
Shutdowns: The Ohio Experience (Kent, OH, 1986)
Diane Kendig, And a Pencil to Write Your Name: Poems From
the Nicaraguan Poetry Workshops (Findlay, OH, 1986)
William Vornberger, ed., Fire From the Sky: Salvadoran
Children's Drawings (New York, 1986)
Todd Swanstrom, The Crisis of Growth Politics: Cleveland,
Kucinich and the Challenge of Urban Populism
(Philadelphia, 1985)
Three-year Report of the Fund for the City of New York,
(New York, 1984)
Roland Günter, Fotografie als Waffe, revised edition
(Hamburg, 1982)
Annual Report of National Community Funds, 1982
Jane Fonda, Jane Fonda's Workout Book (New York, 1981)
Mae Shafter Rockland, The Jewish Yellow Pages (New York, 1976)
Sharon Strassfeld, Michael Strassfeld, The Second Jewish
Catalog (Philadelphia, 1976)
Jan Barry and W.D. Erhart, eds., Demilitarized Zones
(Perkasie, PA, 1976)
Cleveland People's Yellow Pages (Cleveland, OH, 1974)

Other photographic publications

included in a set of postcards by two photographers of the
refugee camp at Colomoncagua, Honduras, published by "
Voices on the Border," Washington, D.C., 1988

included in a publication of work of seven Cleveland artists
in a series of postcards called "Cleveland Images,"
invitational program of Ohio Arts Council, October, 1984

numerous photo publications, including essays, illustrations
of articles and page lay-outs in The Cleveland Beacon,
1980-1983

Other artistic activities:

Collaboration with Daniel Goode: Managua-Matagalpa Music.

Performances:

- +Oberlin College, Oberlin, OH, Sept. 21, 1989
- +Rutgers University, June 1, 1989
- +by the Downtown Ensemble, Washington Square
Methodist Church, New York April 21, 1989

Collaboration with Daniel Goode: George, Meet the Third World
presented as part of The Ars Longa Foundation's Performance
series, "Soundscapes," Penine Hart Gallery, New York

Collaborated (supplied visuals and worked on staging) on The
Shouting Opera by Daniel Goode.

Performances:

- +Rutgers University, Nicholas Performance Center,
April 4 and Nov. 8, 1986.
- +Experimental Intermedia, New York City, April 27, 1986
and others

Collaborated (visual composition-- produced images and
developed multi-image slide show) on From the Stars and
Stripes, with Daniel Goode.

Performances:

- Ocean County College Planetarium, Toms River, NJ--
April 3, 1987
- New Jersey State Planetarium, Trenton, NJ-- April 24, 1988

My images were used as a visual basis for the work "1 + 1 +
1" by the artist Alfredo Jaar, exhibited in
Documenta 8, 1987, in Kassel, West Germany

Provided black-and-white and color images for theatrical
production, "Instruction in Terrorism," Vienna,
Austria, Fall, 1987

other related activities:

Co-curated an up-coming exhibit of Nicaraguan photographers with
Don Desmett. Also, I wrote the essay for the catalog.

Articles in journals and reviews, addresses, invited papers, etc:

"Notes on 'Activist Photography,'" an article on the politics of
photography and a political interpretation of my own work,
exposure (Vol. 27, No. 3, Summer, 1990)

Review of Alan Trachtenberg, Reading American Photographs,
in the Wisconsin Magazine of History (forthcoming)

"Photography's Contribution to the 'Western' Vision of the
Colonized 'Other,'" paper for the Rutgers Center for
Historical Analysis, New Brunswick, NJ, April 10, 1990

"Patriotic Gore," Review of James Nachtwey, Deeds of War, and Exhibition of the same title at the International Center for Photography, in Afterimage (Vol 17, no. 8, March, 1990)

Review of Robert L. Reid and Larry A. Viskochil, eds, Chicago and Downstate: Illinois as Seen by the Farm Security Administration Photographers, 1936-1943, in the Wisconsin Magazine of History (vol. 73, no. 4, Summer, 1990)

member of panel, "Legislating Art: Is Censorship the Future?" part of the NOVA Artists Dialogue series, sponsored by New Organization for the Visual Arts, Cleveland, OH Feb. 9, 1990

member of panel, "Landmines in the Territory," Annual Conference of the Mid-America College Art Association, Cincinnati, OH, Nov. 2, 1989

Review of Susan D. Moeller, Shooting War: Photography and the American Experience of Combat, in the Wisconsin Magazine of History (vol. 73, no.2, Winter, 1989-90)

"Gentle Weapons," Review of Jean-Marie Simon, Guatemala: Eternal Spring, Eternal Tyranny and Marilyn Anderson and Jonathan Garlock, Granddaughters of Corn: portraits of Guatemalan Women, in Afterimage (Jan, 1990)

Member of panel and symposium of artists and photographers, "New Options/Working Solutions," Boston University, April 29, 1989

"The Politics of Representation and the Representation of Politics," presentation, National Conference of the Society for Photographic Education, Rochester, NY, March 18, 1989

Member of a panel, "Between Art World and Mass Media," National Conference of the Society for Photographic Education, Rochester, NY, March 17, 1989

"Speakeasy" (invited column) in New Art Examiner, Chicago, December, 1988

Member of a panel, "Between the Cracks: Recent Social Documentary Photography," Midwest Regional Conference, Society for Photographic Education, Ohio State University, Columbus, OH, October 29, 1988

Participated in a 3-person panel on the role of art criticism in regional artistic life: WCPN-FM, Cleveland, August, 1988

Review of "This is Not a Photograph: Twenty Years of Large-Scale Photography, 1966-1986" (Akron Museum of Art, Oct. 31, 1987-Jan. 10, 1988), Dialogue: An Art Journal (Columbus, OH,

Vol. 11 No. 4, July/August, 1988)

Presentation for a panel called: "Getting Work Out: The Politics of Distribution," part of a colloquium of the Northeast Region of the Society for Photographic Education, entitled "The Other VOICES; Issues of Representation and Criticism in Photography," The New School, New York, May 7, 1988

"Observaciones Sobre el Contexto y el Contenido de la Imagen Fotográfica," a talk at Casa de Teatro, Santo Domingo, Dominican Republic, Nov. 3, 1987

"Apuntes Sobre el Retrato Fotográfico," a talk at the Casa Fotográfica, Santo Domingo, Dominican Republic, Nov. 5, 1987

"Made in Latin America," review of Hecho en Latinoamérica 1 and Hecho en Latinoamérica 2, in Afterimage (Rochester, NY, Vol.15, No. 1, Summer, 1987)

Member of panel, "Problems of Political Representation: e.g. Nicaragua," School of Visual Arts, New York., April 23, 1987

"Portraiture Within Documentary Photography," a discussion of my own use of portraiture, National Conference of Society for Photographic Education, San Diego, CA, April 13, 1987

"An Introduction to Contemporary Nicaraguan Photography," National Conference of the Society for Photographic Education, San Diego, CA., April 13, 1987

Review of "Robert Frank: New York to Nova Scotia" (Cleveland Museum of Art, July 23-August 31, 1986), Dialogue: An Art Journal (Columbus, OH, Vol. 10, No. 1, Jan/Feb, 1987)

"On Censorship," article on several recent important censorship cases in northeastern Ohio, Dialogue: An Art Journal (Columbus, OH, Vol. 9, no. 6, Nov/Dec, 1986)

"Essay-Review" of Robert Capa: A Biography, by Richard Whelan and Robert Capa: Photographs, ed. by Cornell Capa and Richard Whelan, exposure (New York, Vol. 24, no. 2, Summer, 1986)

Review of Dustbowl Descent, by Bill Ganzel, Wisconsin Magazine of History (Madison, WI, Vol. 69, No. 4, Summer, 1986)

"Documentary Photography-- Some Current Issues," presentation for a panel on "Documentary Photography- Yesterday, Today and Tomorrow," part of a symposium on "Examining Society Photographically"-- Mather Gallery, Case Western Reserve University, Cleveland, OH, Jan. 18, 1986

- "Social and Political Implications of Art and Photography," invited colloquium and address, Cleveland State University, Cleveland, OH, Oct. 17, 1986
- panel member and chair, seminar on "Censorship of Contemporary Art," sponsored by the New Organization for Visual Art, Cleveland Institute of Art, Cleveland, OH, Sept. 26, 1985
- "The Politics of Visual Representation," address at the State Historical Society of Wisconsin, Madison, WI, April, 1985
- "Artistic and Cultural Policies and Practices in the New Nicaragua," invited address, Allen Memorial Art Museum, Oberlin, OH, Nov. 12, 1984
- "What is Political Photography?" presentation for a symposium on "Vision & Conscience," University Gallery at SUNY-Binghamton, Binghamton, NY, Oct., 1984
- presentation and member of a panel discussing political photography at Society for Photographic Education Midwest Regional Conference, Purdue University, West Lafayette, IN, Oct. 27, 1984
- presentation/panel member responding to Leon Golub, Mid-America Art Association Conference, Cleveland OH., Oct. 25, 1984
- "El Salvador: Work of Thirty Photographers," review of book and show by Susan Meiselas, Harry Mattison et al, Dialogue (Columbus, OH, Sept.-Oct., 1984)
- "Gene Epstein Richmond: Human Rights Paintings," review of a show at Mather Gallery, Cleveland, OH, in Dialogue (Columbus, OH, May-June, 1984)
- "Contemporary Afro-American Photography," a review of a show at Allen Memorial Art Museum, Oberlin, OH in Dialogue (Columbus, OH, Jan-Feb., 1984)
- "Notes on the Role of Context in Political Photography," article, Dialogue (Columbus, OH, Jan-Feb, 1984)
- "Committing Photography," review of Su Braden, Committing Photography, in Afterimage (Rochester, NY, vol. XI, no. 6, Jan., 1984)
- "Line Items," review of Nick Hedges and Huw Beynon, Born to Work, in Afterimage (Rochester, NY, vol. XI, no. 1-2, Summer, 1983)
- "Grist for the Mills," review of Lee Friedlander, Factory Valleys, in Afterimage (Rochester, NY, vol. X, no. 1-2, Summer, 1982)
- "Documenting the New Depression," invited paper, Ohio State University Photography Department, Columbus, OH, May, 1982

"Developing Local Audiences for Political Photography,"
invited paper for Society for Photographic Education
National Conference, Colorado Springs, CO, March, 1982

"Why Do They Let Them Make Movies Like That?" The Cleveland
Beacon (Cleveland, OH, vol I, no. 3, April, 1981)

"Documentary Photography and the Politics of Visual
Representation," invited lecture, Danish Journalism
College, Århus, Denmark, November 19, 1981

"Documentary Photography in Cuba," Radical America
(Cambridge, MA, vol. XIV, no. 5, Sept.-Oct., 1980)

Selected photography clients have included:

WKYC-TV (NBC), Cleveland
Federation of Jewish Philanthropies, New York
Community Congress of New York Summer Meals Monitoring Program
Jewish Community Federation, Cleveland
Cleveland Institute of Music
Cleveland Music School Settlement
Ohio Public Interest Campaign
Cleveland Working Women
9 to 5, Working Women National Association
Greater Cleveland Interchurch Council
City of Cleveland Emergency Medical Service
Coalition for a New Foreign and Military Policy, Washington, D.C.
Food Research and Action Center, Washington, D.C.
Medical Aid for El Salvador, Los Angeles
Service Employees International Union
Cleveland International Program for Youth Leaders and Social
Workers
United Auto Workers, Region 2 and International Union
Ameritrust Company, Cleveland
The City Club of Cleveland
Community Food Resource Center, New York
Food and Hunger Hotline, New York
National Network in Solidarity with the People of Nicaragua,
Washington, D.C.
Comisión de Derechos Humanos de El Salvador (Human Rights
Commission of El Salvador)
Haymarket People's Fund, Cambridge, MA
etc.

Previous teaching experiences:

1982 (Spring)-- Adjunct, First College, Cleveland State
University. I taught a workshop course, "Art and
Society," an upper-level course which examined
political analyses of art and political art.

- 1978 (Fall)-- Adjunct, First College, Cleveland State University. I taught a workshop called "The Social Eye": Documentary Photography." This was a theoretical, historical and critical course.
- 1977-78-- Photography instructor for Cleveland Heights-University Heights School Board Community Services Program, Cleveland Hts., OH. I taught three adult education courses: "Photography as a hobby," "Slide Photography" and Black and white photography workshop."
- 1977 (Summer)-- Photography instructor, Garden Valley Neighborhood House, Cleveland. Fuller description under "other relevant experiences," below.
- 1975-76-- Photography instructor, Saturday morning arts program, Supplementary Education Center, Cleveland Board of Education.
- 1972-77-- "Leader-teacher," Living Room Learning Program, Case Western Reserve University, Cleveland. I led a variety of courses in this program.
- 1969-70-- Instructor, English, SEEK Program, Hunter College of CUNY, New York
-- Instructor, English, Wagner College, New York
-- Instructor, American History, Borough of Manhattan Community College, CUNY, New York
- 1968-69-- Instructor, English, University Center SEEK Program, CUNY
- 1965-66-- Teaching Assistant, English, Indiana University, Bloomington, IN

Other relevant experiences:

- 1977-78 (Oct.-June)-- Staff photographer for the city of Cleveland Heights, OH under a CETA grant. Documented city services and aspects of civic life; produced a set of portraits of city workers, worked on production of slide shows, etc.
- 1977 (Apr.-Aug.)-- "Artist Principal" in photography for the Cleveland Area Arts Council's "CETA and the Arts" program. Responsibilities included: participating in development of goals and objectives for the visual arts component, site preparation, recruitment of instructors, general coordination of the photography program, and photography instruction at the Garden Valley Neighborhood House site during the Summer.
- 1976-- Worked with the Cleveland group, "Peoples and Cultures," photographing and making audio tapes on

twenty "ethnic tours" in various Cleveland neighborhoods, and preparing a multi-image slide presentation.

1974 (Oct.-Nov.)-- Travelled through Indochina as a photographer member of an Indochina Peace Campaign media group. Later, I developed a slide show which I showed widely in Ohio, in Chicago, Ann Arbor, New York and Vermont. Numerous publications and exhibitions also resulted.

1972-- Community member of a committee charged with drafting proposals for reorganization of the Center for Continuing Education, Case Western Reserve University, Cleveland.

Organizational affiliations:

New Organization for the Visual Arts, Cleveland

1984-85 Trustee

1985-90 Trustee and Vice-President for Artists' Programs

Advisory Board, SPACES Gallery, Cleveland

Local 1, The Newspaper Guild, Cleveland

American Association of University Professors, Rutgers Council

Heights Guild of Artists and Artisans, Cleveland

I was a Founding Trustee of this organization, now defunct.

Commonworks-- a Cleveland-area organization of artists and culture workers. I was a founder and a member of the Steering Committee of the organization.

New American Movement-- co-chair of its national Cultural Commission (1980-82)

Democratic Socialists of America-- co-chair of its national Cultural Commission (1983-85)

Cleveland Beacon-- member, editorial and production group (1979-83)

Cleveland Beacon Education Fund-- member, Board of Directors (1982-present)

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME:

STEVE CAGAN

DATE AND PLACE OF BIRTH:

PLEASE SEE ATTACHED RESUME

PRIMARY MEDIA

ART TRAINING - Schools, Scholarships, etc.:

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

Resume-- Steve Cagan
(Stephen Michael Cagan)
1751 Radnor Road
Cleveland Heights, Ohio 44118
telephone: (216) 932-2753

birth date: November 20, 1943

married, two children

education: BA (Honors), English language and literature,
City College of New York. June, 1965.

MA, American history,
Indiana University, Bloomington, IN, October, 1967.

awards, honors, etc:

National Endowment for the Arts-- Fellowship grant in
photography for 1983.

Federation for Community Planning, Cleveland OH-- First
prize in category "Issues and Problems," Concerned
Photography Competition, 1980 and 1981.

selected shows, exhibits, etc:

Woodstock (N.Y.) Area Artists' Association Juried
Show-- 1972

Cleveland Museum of Art May Show-- 1973, 1976, 1977,
1979

Two-artist show, Image One Gallery, Cleveland-- 1974

New Organization for the Visual Arts (NOVA), Cleveland,
Juried Photography Show-- 1974, 1975, 1976

Solo show, "Images of Indochina," Your Image Gallery,
Cleveland-- May, 1975

Butler Institute of American Art (Youngstown), Annual
Photography Show (juried)-- 1975, 1976

Three-artist show, Cain Park Gallery (Cleveland Heights)--
1975

Cleveland Area Arts Council-- Fountain Arts Festival
(screened)-- 1974, 1975

Solo show, Cleveland Institute of Music-- 1976

New Organization for the Visual Arts invitational show, "Methods of the Madness." This involved documentation of the work of one of seven invited artists, and a joint exhibit of the newly finished works and the photography.-- 1976

Jewish Community Center of Cleveland Annual Juried Photo Show-- 1976, 1980 (also selected for JCC travelling show in 1976)

Cleveland Area Arts Council CETA Artists' Exhibit-- 1977

Exposure Gallery (Wellfleet, MA), Indochina prints-- 1977

Solo exhibit, "Industrial Cleveland," Cleveland Insitute of Music, 1980

Solo exhibit, "Clark Equipment Company faces closing," Guild Shop Gallery, Cleveland-- 1981

Solo exhibit, "These workers said 'Thanks but no thanks'" L.A.P.A.D. Gallery, Los Angeles-- 1981; Socialist School, San Francisco-- 1982

Solo exhibit, Fachhochschule Bielefeld, in Bielefeld, West German, 1981

Exhibit of portraits of Salvadoran refugees-- one of four photographic series on refugees in a show on Latin America-- The Peace Museum, Chicago-- 1983

Work inlcuded in the exhibit, "Art and Culture of the American Labor Movement," organized by Neue Gesellschaft fur bildende Kunst, West Berlin. Showing in West Berlin and travelling-- 1983

photo publications in:

Time magazine
Cleveland magazine
Exit (Cleveland)
New Review (Cleveland)
Cleveland Plain Dealer and Plain Dealer Sunday Magazine
Liberation magazine
Indochina Focal Point
Indochina Chronicle
U.S.-Indochina Report
Southeast Asia Chronicle
Radical America
Seven Days
In These Times
Solidarity (United Auto Workers)
Community Jobs
The Cleveland Beacon
The Service Employee (Service Employees International Union)
Arbeiterfotografie (West Germany)
etc.

photography included in the following book publications:

Cleveland People's Yellow Pages
Jewish Yellow Pages (Schocken Books)
DMZ (a collection of poetry by Viet-Nam War veterans)
The Second Jewish Catalog (Jewish Publication Society)
The Play Group (Linda Johnson, author-publisher)
Roland Gunter, Fotografie als Waffe, revised edition
(Hamburg, 1982)

Janne and Roland Gunter, Vorsicht, Foto! (Hamburg, 1982)

articles, addresses, etc.:

"Documenting the New Depression," invited paper,
Ohio State University Photography Department, May, 1982

"Developing Local Audiences," paper for Society for
Photographic Education Convention, March, 1982

"Why Do They Let Them Make Movies Like That?"
Cleveland Beacon (I, 3: April, 1981)

Documentary Photography in Cuba," Radical America
(XIV, 5: Sept.- Oct., 1980)

Several reviews in Afterimage (Rochester), 1982, 1983

selected photography clients include:

WKYC-TV (NBC), Cleveland
Federation of Jewish Philanthropies (New York) and
several related agencies
Community Congress of New York Summer Meals Monitoring
Program
Community Jewish Federation (Cleveland)
Cleveland Institute of Music
Cleveland Music School Settlement
Ohio Public Interest Campaign
Cleveland Women Working
Working Women National Association
Greater Cleveland Interchurch Council
City of Cleveland Emergency Medical Service
Coalition for a New Foreign and Military Policy
(Washington, D.C.)
Food Research and Action Center (Washington, D.C.)
Service Employees' International Union
Cleveland International Program for Youth Leaders
and Social Workers
United Auto Workers, Region 2 and International
Ameritrust Company (Cleveland)
Fairmount Theater of the Deaf (Cleveland)
City Club of Cleveland (official photographer)

teaching experience:

- 1965-66 teaching assistant, English Dept., Indiana Univ.
1968-69 instructor, University Center SEEK program,
City University of New York (English)
1969-70 instructor (English) Hunter College SEEK
instructor (English) Wagner College
instructor (American history) Borough of Manhattan
Community College
1972-77 "leader-teacher," Living Room Learning program,
Case Western Reserve Univ.-- I led courses in
history, U.S. foreign policy, etc.
1975-76 photography instructor, Saturday morning arts
program, Supplementary Education Center,
Cleveland Board of Education
1977 (summer) photography instructor, Garden Valley
Neighborhood House, Cleveland-- part of
Cleveland Area Arts Council's "CETA and the Arts"
program-- please see fuller description under
"other relevant experiences" below
1977-78 photography instructor for Cleveland Heights-
University Heights School Board Community
Services Department. I taught three adult educa-
tion courses: "Photography as a hobby," "Slide
photography," and "Black and white photography
workshop."

Instructor for Jewish Community Center-- I led the
black and white photography workshop for adults.

1978 (fall) instructor, First College, Cleveland State Univ.
I led a workshop called "The Social Eye: Document-
ary Photography." This was a theoretical, histori-
cal and critical course.

1981 (fall) I lead a one-week set of workshops and talks
at Fachhochschule Bielefeld, in Bielefeld, West
Germany. This is an art and design college. My
workshops were in history and critical theory of
documentary photography, and also involved discussions
of student work

1982 (Spring) instructor, First College, Cleveland State
University. Taught a workshop called "Art and
Society," an 8-credit upper level course which
examined political analysis of art and political
art.

other relevant experiences:

- 1972- served as a community member on a committee drawing up proposals for a reorganization of the Center for Continuing Education, Case Western Reserve University
- 1974- travelled through Indochina as photographer member of an Indochina Peace Campaign media group. Upon return, I developed a slide show which I showed through Ohio and in Chicago, Ann Arbor, New York and Vermont. This trip also resulted in numerous publications of essays, illustrations for articles, etc., and numerous showings (see pp.2 & 3 for some examples of these)
- 1976- worked with the Cleveland Group, Peoples and Cultures, photographic and taping 20 "ethnic tours" in various Cleveland neighborhoods, and preparing a multi-image slide presentation
- 1977- April through August: served as "artist principal" in photography for the Cleveland Area Arts Council's "CETA and the Arts" program. Responsibilities included: participating in goals and objectives development for the visual arts component, and for the photography program, curriculum and budget development, site preparation, recruitment of instructors and general photography coordination, and then photography instructor at Garden Valley Neighborhood House during the summer.
- 1977-78 October to June: staff photographer for the City of Cleveland Heights, under a CETA grant. Documented city services and aspects of civic life; produced a set of portraits of city workers, worked on production of slide shows, etc.
- 1981- presented illustrated lecture on documentary photography and politics of visual representation at the Danish Journalism College, Arhus, Denmark

references:

References can be supplied upon request.

organizational affiliations:

Local 1, Newspaper Guild (Cleveland)
New Organization for the Visual Arts (Cleveland)
Heights Guild of Artists and Artisans (Cleveland area)--
member of founding Trustees
Commonworks-- a Cleveland-area cultural workers' and
artists' groups. I was a founder of this group and
am a member of its Steering Committee.
New American Movement-- co-chair (1980-82) of its
national Cultural Commission
Cleveland Beacon-- member of editorial group

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAR 79

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME:

Steve Cagan

DATE AND PLACE OF BIRTH:

PRIMARY MEDIA

ART TRAINING - Schools, Scholarships, etc.:

- please note resume
attached - I think it
should give you what
you need -
Thanks.

SC

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

Resume-- Stephen Michael Cagan

home and studio address: 1751 Radnor Road
Cleveland Heights, OH 44118
(216) 932-2753

birth date: November 20, 1943

married, two children

education: BA (Honors), English language and literature
City College of New York, June, 1965

MA, American history
Indiana University, Bloomington, IN October, 1967

shows, exhibits, etc :

Woodstock (N.Y.) Area Artists' Association Juried
Show - 1972

Cleveland Museum of Art May Show - 1973, 1976, 1977

two person show, Image One Gallery, Cleveland - 1974

New Organization for the Visual Arts (NOVA), Cleveland
Juried Photography Show - 1974, 1975, 1976 Spring,
1976 Fall

One-person show, :Images of Indochina," Your
Darkroom Gallery, Cleveland - May, 1975

Butler Institute of American Art (Youngstown) Annual
Photography Show (Juried) - 1975, 1976

Three-person show, Cain Park Gallery (Cleveland Heights)
1975

Cleveland Area Arts Council - Fountain Arts Festival
(screened) - 1974, 1975

One - person show, Cleveland Institute of Music - 1976

New Organization for the Visual Arts: "Methods of the Madness" show - invited - 1976 (This involved documentation of the production of a work by one of the seven invited artists, and a joint exhibit of the newly finished works and the photography)

Jewish Community Center of Cleveland Juried Photo Show 1976 - Also selected for JCC travelling show

Cleveland Area Art Council CETA Artists' Exhibition - 1977

Cleveland Heights Community Improvement Award Committee - Invitational Show at JCC - October, 1977

"The Arts Building Connection," invited -- first of a projected series of exhibits in a downtown Cleveland restaurant - January, February, 1978

Cleveland Heights CETA Artists' exhibit, Cain Park Gallery, Cleveland Hts. May, 1978

Indochina prints displayed at Exposure Gallery, Wellfleet, Mass

Cleveland Heights Community Improvement Awards Committee Invitational show at JCC - October, 1978

My work is currently being shown in the following outlets:

Thought, Form and Fantasy - Cleveland Heights, OH

The Guild Shop (an outlet of the Heights Guild of Artists and Artisans) - Cleveland, OH

and I am represented by: ~~NOVART~~

NOVArt, a collective arts marketing program for a group of artists selected by jury, and run by the New Organization for the Visual Arts Cleveland, OH

I have work in the permanent collection of the City of Cleveland Heights, OH

publications:

Time magazine
Cleveland magazine
Exit (Cleveland)
New Review (Cleveland)
Cleveland Plain Dealer
Cleveland Plain Dealer Sunday Magazine
Liberation magazine
Indochina Focal Point
Indochina Chronicle
U.S. Indochina Report
Radical America
In These Times
etc.

work included in the following book publications:

Cleveland People's Yellow Pages
Jewish Yellow Pages (Scocken Books)
DMZ (A Collection of poetry by Viet Nam War veterans)
The Second Jewish Catalog (Jewish Publication Society)
The Play Group (Linda Johnson, author-publisher)

selected clients include:

WKYC TV (NBC), Cleveland
Federation of Jewish Philanthropies (New York) and
several related agencies
Community Congress of New York -- Summer Meals
Monitoring Program
Community Jewish Federation (Cleveland)
Peoples and Cultures (Cleveland)
Cleveland Institute of Music
Cleveland Music School Settlement
Ohio Public Interest Campaign
Cleveland Women Working
Greater Cleveland Interchurch Council
City of Cleveland Emergency Medical Service System
Coalition for a new Foreign and Military
Policy (Washington, D.C.)
Food Research and Action Center (Washington D.C.)
Cleveland International Program for Youth Leaders
and Social Workers

organizations:

New Organization for the Visual Arts (Cleveland)
Cleveland Photographers' Co-op (no longer functioning)
Heights Guild of Artists and Artisans (Cleveland Heights) - member of original trustees
Commonworks - a Cleveland culture workers' and artists' group

teaching experience:

1965-66 teaching assistant, English Dept., Indiana Univ.
1968-69 instructor University Center SEEK program, City University of New York (English)
1969 70 instructor (English) Hunter College SEEK
instructor (English) Wagner College
instructor (American history) Borough of Manhattan Community College
1972-present: "leader-teacher" in the Living Room Learning Program, Case Western Reserve University- I lead courses in history, U.S. foreign policy, etc.
1975-76 photography instructor, Saturday morning arts program, Supplementary Education Center Cleveland Board of Education
1977 (summer) photography instructor, Garden Valley Neighborhood House, Cleveland - part of Cleveland Area Arts Council's CETA and the Arts program-- please see fuller description under "other relevant experiences" below
1977-78 photography instructor for Cleveland Heights-University Heights school board Community Services Department. I taught three courses: "Photography as a hobby," Slide photography," and "Black and white photography workshop."

instructor for Cleveland Jewish Community Center-- led black and white photography workshop
1978 (Fall) instructor, First College, Cleveland State University I led a workshop entitled "The Social Eye: Documentary Photography." This was a theoretical, critical and historical course.

other relevant experiences:

- 1972 - served as a community member on a committee drawing up proposals for re organization of the Center for Continuing Education, Case Western Reserve University
- 1974 - travelled through Indochina as photographer member of an Indochina Peace Campaign media group. Upon return, I developed a slide show which I showed through Ohio, and in Chicago, Ann Arbor, New York and Vermont. This trip also resulted in numerous publications of essays, illustrations for articles, etc., and numerous showings (some of the publications and showings are indicated in the appropriate sections above)
- 1976 - worked with the Cleveland group, Peoples and Cultures, photographing and taping 20 "ethnic tours" in various Cleveland neighborhoods, and preparing a multi image slide presentation.
- 1977 - April through August: served as "Artist Pricipal" in photography for the Cleveland Area Arts Council's "CETA and the Arts" program. Responsibilities included: participating in goals and objectives development for the visual arts component, and for the photography program, curriculum and budget development, site preparation, recruitment of instructors and general photography coordination, then instructor at Garden Valley Neighborhood House during the summer.
- 1977-78 (October to June): Documentary staff photographer for the City of Cleveland Heights, under a CETA grant. A full list of responsibilities and a mid-term evaluation is attached.

references:

References can be supplied upon request

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: *Stephen Michael Cagan*

DATE AND PLACE OF BIRTH: *Nov. 20, 1943 - New York City*

PRIMARY MEDIA *photography*

ART TRAINING - Schools, Scholarships, etc.:

*PLEASE SEE ATTACHED
RESUME*

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

RESUME -- Steve Cagan

address: home- 3314 East Overlook
Cleveland Heights, OH 44118
(216) 932-2753

studio- 1620 Euclid Avenue
Cleveland, OH 44115
(216) 781-3550

7016 Euclid Ave
Cleveland, OH 44103
(216) 881-0494

born- Nov. 20, 1943

married, two children

education: BA (honors), English language and lit. , City College of
New York, June, 1965

MA, American history, Indiana University, September, 1967

shows, exhibits, etc:

Woodstock (N.Y.) Area Artists' Association Juried Show-- 1972

Cleveland Museum of Art May Show-- 1972

2-person show, Image One Gallery, Cleveland, Jan, Feb, 1974

New Organization for the Visual Arts (Cleveland) Juried Photography
Show-- 1974, 1975, 1976, *Fall 1976*

One-person show, "Images of Indochina," Your Darkroom Gallery,
Cleveland-- May, 1975

Butler Institute of American Art (*Yagstam* ~~Alton~~) Annual Photography Show
(Juried)-- 1975, 1976

3-person show, Cain Park Gallery (Cleveland)-- 1975

Cleveland Area Arts Council- Fountain Arts Festival (screened)- 1974,
1975

Cleveland Jewish Community Center Juried Show-- 1976
(selected for JCC travelling show)

one-person show-- Cleveland Institute of Music-- April-May 1976

New Organization for the Visual Arts show "7 on 7 on 7"- invited- May, 1976

etc.

publications:

Time Magazine
Cleveland Magazine
Exit magazine, Cleveland
New Review, Cleveland
Liberation Magazine
Cleveland Plain Dealer
WCLV-Cleveland Guide
Cleveland Plain Dealer Sunday Magazine
Indochina Focal Point
Indochina Chronicle
U.S./Indochina Report, etc.

organizational affiliations:

member, New Organization for the Visual Arts, Cleveland
" Cleveland Photographers' Co-operative
trustee, Heights Guild of Artists and Artisans, Cleveland Heights.

other relevant experiences :

1972-1973 member of planning committee of Case Western Reserve
University Center for Continuing Education-- drafted
statement of goals and organizational document
taught CWRU extension course, "Photography made complicated."

Oct.-Nov.,

1974 toured Indochina as photographer member of Indochina Peace
Campaign media group; later prepared slide presentation
which I showed extensively for the first quarter of 1975.

~~1975-1976~~
~~current:~~

teaching photography Saturday mornings at Supplementary
Education Center of the Cleveland Board of Education

1976 -

documenting series of "nationality tours" in various ethnic
neighborhoods of Cleveland. A year-long project for a
local group, Peoples and Cultures, leading to a slide show.
funded by "Civic pride," a Cleveland Area Arts Council
Bicentennial project.